

THE
MUSICAL WORLD,
 A MAGAZINE OF
 ESSAYS, CRITICAL AND PRACTICAL,
 AND WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

“*Ἡ μὲν ἁρμονία ἀόρατόν τι καὶ ἀσώματον,
 καὶ πάγκαλόν τι καὶ θεῖόν ἐστιν.*”

PLAT. *Phædo. sec. xxxvi.*

Music is a something viewless and incorporeal,
 an all-gracious and a God-like thing.

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BUT a few hours will elapse between the publication of this number of the “Musical World” and the opening of Mr. Barnett’s theatre, and we therefore again take occasion to draw attention to the subject. The opinions and expressions of the young composers of the metropolis have a greater influence on the success of such an undertaking as that at the Prince’s Theatre, than might, at first sight, be imagined. Personally their number is small, and *directly*, in consequence, their power to advance or retard any matter of public amusement, is limited; but each one has his circle of friends and admirers; each one has his particular *clique*, who swear by the supremacy of his talent, trumpet forth all his opinions, and exclusively support his interests. These, in turn, by their known intimacy with a reputed composer, acquire a kind of second-hand importance in the eyes of others, and thus, collaterally and indirectly, a valuable amount of influence is placed in the hands of the rising musicians of London to be used whichever way their opinions or caprice determine. To our young composers, then, we would address a few words touching the wise use of this power over their friends and adherents, in the matter of Mr. Barnett’s scheme for the regeneration of English opera. None but those who are engaged in, or intimately conversant with, the management of a theatre, can form a just conception of the difficulties, the nice manœuvres, and the disagreeables, which have to be surmounted by a manager at every step in his progress. He is necessarily placed in the predicament of attempting to please everybody, and, of course, usually fails to give satisfaction anywhere. This is not his *fault*;—it is a misfortune coincident with the nature of his office; and to this fact we would particularly direct the attention of those composers who have sent, or may hereafter send, their works to the manager of the Prince’s Theatre. It is perfectly natural that every composer should wish to hear his own music before that of any one else, but it is also perfectly certain that disappointment on this score

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must fall somewhere. Mr. Barnett cannot produce a dozen operas at once, and in the choice of their succession he must be guided by a due consideration for the welfare of the cause in which he has embarked. But here, unfortunately, is a most fruitful source of jealousy, discontent, and misrepresentation. Every one thinks his own work at least quite as good as that of his neighbour, and no one will suffer himself to be persuaded that there can be two opinions on the subject, or that the interests of a theatre *could*, by possibility, be better served than by the immediate performance of that work in which he has packed up his cargo of ideas and hopes. Some such grounds for dissatisfaction will probably be created at the very commencement of Mr. Barnett's undertaking; and we, therefore, most earnestly conjure our young composers—before their temporary disappointments expand into heart-burnings and settled ill-will—to reflect on the peculiarity of Mr. Barnett's position, the manifest and extreme risk to which he is voluntarily exposed for the sake of art in general, and on the real nature of the cause which they all profess a desire to serve. We cannot suspect the young artists of the metropolis of cold and heartless selfishness; we cannot think of any one that he has helped to stir up all the fuss that has been lately made about English opera, merely and exclusively on account of *his own* work, and that he cares not one fig's end for the success of the cause generally, after his turn is served;—such a plan of action would discredit the sense of a bedlamite, not to mention the liberality and feeling of a musician. We say we cannot suspect our young artists of such things *at present*; but we warn them that they will infallibly and justly expose themselves to all the odium of such charges if they suffer themselves to depart from the equitable line of reflection and conduct which we advocate. Let them, then, consider that Mr. Barnett has no prospect of benefitting *himself* at the Prince's Theatre, save by the production of one opera of his own;—should the house be crammed to the ceiling every night, the receipts *cannot* do more than defray his expenses; and, consequently, they are under serious obligations to him for taking on him that which every one else shrunk from—the opening of an English Opera-house—quite as much for their benefit as his own, and at imminent risk of severe losses in which they do not participate. Let them also reflect that this theatre is opened, not for the production of any one particular opera—not to afford a field of action for Mr. Barnett or Mr. Loder, Mr. Nokes or Mr. Styles—but as a *general* means of proving to the public that England possesses every capability for operatic composition, and in the hope of commencing a better order of things, and of forcing on our countrymen the conviction that English composers ought to possess a theatre for their own uses, as large and well appointed as those of the continent. But, let them rest assured, that while, on the one hand, an untoward fate *may* deny to their best and most united exertions the fulfilment of the proposed object, the common and obvious course of things *must* inevitably blast and destroy their avowed hopes, *if they forget for one instant, the strength of unity, and suffer their tongues to be tipped with the jealousy of their hearts instead of the discretion of their heads.* Again we say, let them not forget that every individual success promotes the welfare of all, increases the means of the establishment, and improves the prospect of those whose fate remains yet undecided; but every individual failure assuredly hastens the ruin of the whole, and reverses all the other conditions. *A still tongue and a wise head*, is a motto which we recommend to our young composers. Let them not be too critical (*in public*, we

mean) on the works of their neighbours, lest, through the ramifications we have pointed out, their unfavourable opinions be adopted by so large a portion of the public as to prevent the management, by compulsion of money, from bringing out any operas of their own. We trust we are thoroughly understood by our young friends to whom particularly we address ourselves; and that we have said enough to convince them that, for every sake, they must abstain from all silly little expressions of jealousy and dissatisfaction with the unavoidable arrangements at the Prince's Theatre. By the ordinary operations of tell-tales and repeaters, every word they utter will be swollen to the size of a chapter, and every sentence to the dimensions of a volume;—their own vexed whisperings can never better their certainties, *but the disconcerted howlings of their friends will infallibly ruin their expectations.* If, even, they have no better principles of action, let them remember that in supporting Mr. Barnett's undertaking they are aiding their own only prospect of appearance before the public.

In conclusion we have only to say that the cause of English art demands of all who profess to love it that they should support Mr. Barnett, both in and out of his theatre, by every means and influence they possess.

MUSICAL BIOGRAPHY.—No. XVI.

PIETRO GUGLIELMI.

PIETRO GUGLIELMI was born at Massa di Carrara, in 1727. Under the patronage of the Duke of Modena he was sent, at ten years of age, to the Conservatorio di Loreto, at Naples, at that time under the direction of the celebrated Durante, to whose school Italy is indebted for some of its most distinguished composers—Majo, Traetta, Piccini, Sacchini, Paisiello, and a long list of other illustrious musical names. Of the great men here named, Guglielmi was the fellow-disciple; but during the first years of his studies he gave no proofs of that genius which was destined to shine for a time with so much splendour. On the contrary, he seemed to manifest a distaste for the art in which he was afterwards to excel. Convinced, however, of his latent powers, and mortified at his pupil's want of disposition, Durante persevered in his instructions; and in forcing the boy to apply to the dry and painful study of counterpoint, he would often exclaim to the indocile youth—"Ah, of these asinine ears, I am determined to produce ears truly musical."

During eight or ten years Guglielmi made but little progress; he was frequently punished for his indolence, and at last appeared to have completely wearied out the patience of his instructor. At length a public examination of Durante's pupils was to take place before the amateurs and most distinguished personages of Naples. The subject given by the master for this important occasion was a fugue in eight *real* parts, a composition, the difficulty of which was sufficient to put to the test the patience and ingenuity of the most persevering. The evening of the day but one previous to that fixed for the examination had arrived, and Guglielmi had not yet put a note of his exercise to paper. Durante employed every effort to stimulate his pupil to emulation, but in vain, and he was obliged to abandon the attempt in despair. His indignant companions chased their idle comrade from the class; this last degradation had the effect of rousing his spirit. He was heard to exclaim, as he angrily withdrew, "I will be revenged for this affront, and in a way that shall cover you all with confusion!"

He accordingly shut himself up in his chamber, where he remained above twenty-four hours without nourishment, labouring incessantly upon the subject of the fugue. At length his task was completed, and, feeling perfectly secure of the successful result of his exertions, he took a few hours' repose, and boldly presented himself at the examination. The exercises of his fellow-pupils had

undergone the scrutiny of the assembled critics, and the general voice was about to pronounce in favour of Sacchini, when Guglielmi produced his fugue and bore away the prize. Durante could not conceal the triumph which he felt at the success of a favourite, though ill-disposed pupil; he sprang forward, and embracing him, exclaimed—"Yes, I was right in my predictions; I always said he would prove one of my best scholars."

Guglielmi had attained his twentieth year, when he quitted the Conservatorio, and it was not long before he brought his talents into active employment. It was in 1750, at the theatre of Turin, that he produced his first opera, which obtained a degree of applause very encouraging to the young composer. He followed up this early success by other productions of increasing merit, till his name became familiar to every amateur, and his talents were placed in active requisition. Between the years 1750 and 1760 he traversed the whole circle of the theatres of Italy, and everywhere left behind him unequivocal proofs of his genius and industry.

In 1763 he paid a visit to Vienna, where he delighted the Germans with a display of his abilities. Thence he proceeded to Dresden, in the theatre of which he filled the situation of composer for some years. In 1768, proposals of a liberal kind were made to him by the management of the King's Theatre in London, which he accepted. The reception he obtained in this country was sufficiently flattering to induce him to prolong his stay four or five years, during which time he composed the operas *Ifigenia in Aulide*, *Sesostri*, *I Viaggiatori ridicoli*, *Il Disertore*, *Le Pazzie d'Orlando*, *Ezio*, &c.

At the age of fifty he returned to Naples, preceded by a reputation which was the slow but certain growth of long years of labour and perseverance; and great as his fame had already become, his exertions here were calculated to increase it.

At this period Paisiello and Cimarosa were disputing the palm of public favour in all the theatres of Italy, and particularly in that of Naples. The former, alarmed at the return of his ancient friend and companion in study, had created a powerful cabal against him. An opera buffa of Guglielmi was to be performed for the first time at Il Teatro dei Fiorentini. Upon the rising of the curtain the tumult began, and redoubled on the commencement of a quintett, the probable effect of which alarmed Paisiello more than any other part of the opera. The angry partisans in the pit were even on the point of coming to blows, when fortunately the king entered the house. His presence had the happy effect of re-establishing order—the quintett was heard without interruption, and excited general enthusiasm—

"E'en those who came to scoff remain'd to praise."

At the conclusion of the opera, the more ardent and *able-bodied* of Guglielmi's admirers—for nature had not been parsimonious to her favourite in the more solid gifts of flesh and blood—elevated the composer on high, in the chair in which he had directed the music, and bore him in triumph to his house.

The nerve and vigour of Guglielmi acquired additional power in the contests that he sustained with Paisiello, and in which he almost always proved the victor.

But though he had devoted himself with so much zeal to dramatic music, he had been far from neglecting a more serious department of the art—church music. He had composed several masses, anthems, and sacred cantatas, which, in melody, sweetness, and expression, were pronounced by some critics to surpass his secular compositions. Hence, in 1793, Pope Pius VI., who was at once an enlightened patron of the arts, and an ornament to the high station which he filled, nominated Guglielmi to the distinguished appointment of *maestro di capella* at the Vatican. From this period his labours for the theatre closed, and he devoted himself exclusively to sacred compositions, and to the duties of his honourable situation.

The talent of Guglielmi was not less fruitful than original. His works are calculated to amount to more than two hundred. The best of his operas buffa are considered to be—*Le due Gemelle*, *La Pastorella Nobile*, *La Serva Innamorata*, and *La Bella Pescatrice*, which are at once remarkable for their spirit

and vivacity, and for the unity and perspicuity of the musical conceptions. Among his operas seria those particularly distinguished are—*Artaserse*, *La Clemenza di Tito*, *Didone*, and *Enea e Lavinia*; and among his oratorios, *La Morte d'Oloferne*, and *Debora e Sisara*. In the opinion of Zingarelli, the latter oratorio is the *chef-d'œuvre* of Guglielmi.

The general character of the works of this composer are purity, precision, simplicity, and the knowledge—so rare—of judiciously economising the resources of harmony. His motives are striking, frequently original in a high degree, and of a kind at once to fix themselves in the memory; the manner also in which they are developed is clear and masterly, and always in conformity to the character and situation. He was the first who knew how to give to concerted pieces all the effect of which they are susceptible, an effect, in place of which some of the later composers have substituted a *remplissage* of the most revolting kind.

Though all condescension on other occasions, Guglielmi was laudably tenacious of his rights as a composer, and of the necessity of giving a proper check to the insolence of singers. He said one day to Mme. Mara, in a decided tone, "My duty is to compose, your's to sing; for heaven's sake, then, sing my music, and not alter and spoil it." On another occasion he said to the tenor, Babbini, "My friend, I entreat it as a favour that you sing my music, and not your's." It will not be forgotten, that Rossini made the same request to Velluti, who replied by never singing another note of his composition, till he performed here in his *Aureliano in Palmira*, one of the weakest productions of the great master, and therefore possibly chosen in pique.

As a proof of the caprice of some of the greatest and, in other respects, most judicious singers, it may be mentioned that David mortified the subject of this memoir most sensibly, by refusing to take part in the duet "Al mio contento, in seno," in *Debora e Sisara*, urging, as a plea, the simplicity of the piece, which the singer, in his wisdom, was pleased to term its insipidity. Guglielmi was inflexible, and carried his point. The result was, that the duet in question was hailed with the most enthusiastic applause, and tended greatly to the success of the oratorio.

The compositions of Guglielmi are thus characterised by the judicious Rossi—"A melody at once simple and natural—a harmony, pure, yet full—a warmth and originality of fancy, form the distinguishing characteristics of this master."

The facility of composition retained by Guglielmi in his latter years, has not inaptly been compared by Carpani to that of Lucca Giordano in a sister art. He died at Rome, the 19th of November, 1804, universally regretted as a genius of a superior order, and, what is a still higher title to praise, as an honest man. He was replaced by the celebrated Zingarelli, both as *maestro di capella* to the Vatican and associated member of the Institute of France.

PROMENADE CONCERTS.

In resuming this subject which we cannot consider but as one, though trifling in its nature, from its very triviality of the highest importance to music, we do not intend to exult over the fallen, to depress the falling, nor to adulate the still-standing and waxing in their strength; but to iterate our notions of the ill that has arisen and of the good that may even yet result, from these cheap entertainments. Since last we treated at length of Promenade Concerts, the English Opera-house has been closed, the Princess's Theatre has been kept open by the semi-satiated services of the band, and Drury-Lane has been supported by royalty and rank, and, therefore, of course, by the public; added to this, we have been favoured with two clever and argumentative letters, to which we gave due publicity; but our opinion is yet unaltered, and we only find in all these facts, and all these arguments, matter to illustrate our own position.

The *English Opera corps*, having originated these peripatetic pursuits, claims first attention. The majority of our first-rate instrumentalists, those men on whose shoulders chiefly rests the great reputation at home and abroad, of our Philharmonic band, associated themselves under the direction of M. Laurent, for the

very bread-and-butter-getting purpose of playing down to the level of the public want-of-taste; and forming a joint-stock prosopopœia of a grinding organ, to have their performances listened to, or talked through, gazed at with infantile delight by those of the uninitiated who take the important names of the players as guarantee of the excellence of the music, or walked to by such others as consider perfection beneath their notice, and avail themselves of the shilling *entrée* to lounge away their leisure, to look at the ladies of various character who are in some cases the attracted, in others the attracting, and to laugh at the languid loss of time of those who listen. We deny that these gentlemen have benefited the art; but admit they have done something for Strauss, much for Musard, and not a little for themselves. From the time they commenced operations we have heard everywhere of "those lovely waltzes," "these charming quadrilles—and then only think of Grattan Cooke making an echo in his hat!" and "those dull overtures that are evidently played for the sake of making the light music the more brilliant." Messrs. Wessel, Cocks, and Boosey have presented the committee with the orchestral parts of their several publications, in order to get an advertisement for their *catalogues dansantes*—the public have flocked to an entertainment that cost little to obtain and nothing to comprehend, and the "sixty first-rate instrumental performers" have taken their shares of guineas and half-guineas per night with the complacent satisfaction that they have filled up their leisure time and their capacious pockets. But the importers of promenadism into this country had no patent for the dissemination of three-in-a-bar, no freehold in the ringing of bells, and the firing of pistols, and since the new appetite they have created in the public can be as easily fed at any other booth as at theirs, of course it has been open to any and every one to follow in their steps, or, if they could, outstrip them. The consequence is, that we have been indulged with quadrilles and waltzes at every place of public resort, from Covent-garden Theatre to the Bower Saloon, and with Promenade Concerts wherever a sufficient number of people could obtain sufficient space for perambulation. The original party having divided and gone to law amongst themselves, the association was broken up and patched up and is now done up by the opposition of a new speculator, who imports a number of foreigners, and places at their head the mighty Musard, who has been glorified into greatness by the very men who are now overcome by that very reputation they have made for him: my Lord Grizzle says of Tom Thumb—

"He made the giants first, and then he slew them."

The "sixty first-rate instrumental performers" certainly made a giant of him, the original propagator of musico-peripatetic philosophy, but he, alas, has reversed the catastrophe we have quoted upon them. The English Opera corps did not improve the public taste, they did not extend the fame of our native authors; but they engendered a new desire in the world which the world can gratify better at other hands: they quarrelled with each other—they engaged themselves to a mercenary lawyer who took advantage of them, till that advantage became, even to him, a disadvantage—they dwindled and they died.

The *Quadrille Band of the Princess's Theatre* may be considered as an off-shoot of the parent stock. Mr. Willy having differed with his Brothers-in-notes, broke his plight, and entered the field against them, finding Mr. Hamlet, the proprietor of the new theatre, better pleased to speculate with the attraction of the violinist, and his coadjutors' talents, and to pocket a large share of their scanty earnings, than to appropriate his elegant and valuable property to a more worthy purpose. Mr. Willy began by confiding in the old serpent, which betrayed him; namely, the quadrilles and waltzes proved no attraction. He then had recourse to the worn-out clap-trap of the Zoological Gardens, trusting that the name of Beethoven, which he had degraded by enlisting it with so unworthy associates, added to the bombast of a "Battle Symphony" would excite public curiosity, if not admiration; but the weakness of a great man cannot be a strong hold for any one. Mr. Willy has now taken to the "native talent system," to which he has doubtless been advised by his conductor, Mr. Tutton, who has done so much for the cause of English music, by founding the Society of British Musicians: there must remain a certain degree of interest in the minds of our countrymen

for the works of their brethren ; and we feel assured that if the resources of this society be appealed to, and the scores of our native operas be turned also to account, that the advantages to the private pocket of the speculator, will not be less than those to the national name of the musician.

The Concerts d'Hiver come next under arraignment. It is confidently reported, and we cannot contradict it, that Mr. Simpson, of the Albion, and Mr. Frederick Gye, late of Vauxhall, are the undertakers who have executed the upholstery at Drury-Lane, and who perform the funeral obsequies of the national drama. Be this as it may, our concern is with the undertaking, and not with the undertakers. Mr. Eliason assumes to himself the credit of the management, and therefore to him belongs also whatever of discredit there may be. He has certainly brought over some admirable performers, who will teach our own professors, if not to play, at least to work better together ; for it is greatly to be expected, and we can hardly say to be feared, that the eminent talent in his orchestra will not be disengaged during the coming musical season. The direction of these concerts has also the merit of giving several complete dramatic pieces without altering their author's meaning and their own effect, by derangement and mutilation, which have been properly received, and we think appreciated, by the audience. And thus our commendation ends, for the influenza of quadrilles and waltzes is here at its height ; the king of *Contredanse* sits enthroned on a chair of state and works his subjects in a manner more kingly than musicianly : and, in addition, the many trashy overtures which contain nothing to comprehend, and the few classical productions which it is impossible to appreciate in the situations where they are played, we have been lately humbugged with a monarchical *mescolanza*, which is alike disgracefully, discredibly, and derogatorily illustrative of the vanity of the Prince Regent, who acknowledges it ; of the impolicy of the Lord Chamberlain, who allows it ; of the ill-judgment of Lord Burghersh, who approves it ; of the quackery of Mr. Macfarren, who concocts it ; of the impudence of Mr. Eliason, who introduces it ; of the indiscrimination of Mr. Mapleson, who copies it ; of the manuflexion of Monsieur Musard, who conducts it ; of the subjection of the Band, who perform it, and of the credulity of the public, who receive it.

(To be continued.)

THE MASKS AND CHARACTERISTIC PARTS OF THE ITALIAN THEATRE.

TRAGEDY and comedy expired in Italy at the invasion of the Goths ; but nations the most remote from refinement still delight in mimic representations, and these amusements were not even then wholly lost. During the period of barbarian darkness, mountebanks diverted the populace by low jokes and ludicrous gestures ; these farcical exhibitions continued even after the re-establishment of the drama ; they then acquired a new name, and were called *Comedie dell' arte*, to distinguish them from regular compositions, which were entitled *Comedie erudite* ; the former were buffoon dialogues, in which, excepting a rough sketch, and a few written fragments, everything was left to the fancy of the actor ; in order to make them still more ludicrous, these dialogues were carried on in dresses and masks, in ridicule of some town or particular profession.

The most ancient personage of the *Comedie dell' arte* is the Bolognese doctor ; yet his appearance was not till the twelfth century, when Innerius founded in Bologna a new school of jurisprudence. This character was originally exhibited in a mask, with a black nose and forehead, and red cheeks ; it still remains on the stage in the person of a tiresome pedant of logic.

Towards the end of the fourteenth century *Pantaloön*, the caricature of a rich merchant, appeared in a red-coloured mask. The rise of Venetian commerce occasioned the introduction of this character.

The *Zani* also are among the earliest characters that figured on the Italian stage. Some have supposed that this word was a corruption of *Giovanni*, but from a comparison of arguments it seems far more probable that it is a corrup-

tion of the Latin *Sanna* and *Sannio*, a grimace, and maker of grimaces—a buffoon. This etymology is the more probable, as, from the remotest period, those who played buffoon parts covered their faces with a grotesque mask.

Zani is the generic name of two characters, *Arlechino* (Harlequin) and *Scapino*. The dress adopted by the buffoon who plays the harlequin belongs, in fact, to no nation; it consists only of a flannel waistcoat, and long loose breeches made of triangular pieces of red, blue, violet, and yellow cloth; his face is covered with a black and flat-nosed mask, with eye-holes; on his head he wears a small grey hat, and on his feet black pumps: in character he is a slyboots, a composition of the craftiness of the knave and the simple obtuseness of the fool, and the pleasure he affords is derived from the oddness of his gestures and the broad humour of his pleasantry. The other Zani resembles the slave in *Plautus* and *Terence*: he is a rogue and cheat. It is not known who introduced these characters, but it is probable they first appeared in the farces which were acted at the carnival.

Another Italian mask, which has travelled into the mimic scenes of every country in Europe, is that entitled *Pulcinella*. The Abbé Galiani gives the following account of the origin of this word:—In the middle of the last century, a peasant from the environs of Torretto was in the habit of bringing capons (*pulcinelli*) to the market at Naples. He was of an irritable sour temper; was singularly deformed, had a squeaking voice, and was altogether so absurd, that the people turned him to raillery, gave him the name of *Pulcinella*, and made fun when this peasant was in a passion and poured forth his abuse. After his death, when he was soon forgotten, a Neapolitan, at the time of the carnival, hit on the idea of reviving his memory, by dressing like him, and amusing the people by an imitation of his sallies. The director of the puppet-shows of San Carlino determined to take advantage of the Neapolitan's success, and brought *Pulcinella* again upon the stage, from which time he has become a popular favourite.

Another account of the origin of this name, and a far more probable one, is the following:—A company of actors came to Acerra at the season of the vintage, a time when the peasants indulge in the most mirthful gaieties, and exercise the license of making sport of persons who happen to pass. Among others, the actors were the object of this kind of merriment, and the more they endeavoured to retort it, the more salient and caustic it became. Among the peasants was one of the name of *Puccio d'Aniello*, who, while he distinguished himself from the rest by the vivacity of his sarcasms, had also a peculiar cast of face, which laid him peculiarly open to those of his adversaries. The actors, therefore, being unable to meet the reiterated provocations of the vine-gatherers collectively, poured their revenge on *Puccio*, who in his turn soon compelled them to a retreat.

The resentment which they felt at this humiliation soon ceased, and they only laughed at the adventure. One of them, far sager than the rest, proposed to turn it to account, and convert it into a theatrical representation; the suggestion was approved, and *Puccio d'Aniello* was engaged to enter the company; he appeared on the stage *en chemise*, and with his long flowing hair, and soon became a favourite of the Neapolitans. The part which he played was so popular, that after his death the company could not dispense with it; another supplied the place of *Puccio*, and in order the more to resemble his predecessor, took a mask with a long black nose. The name of *Puccio* was changed, in analogy with Neapolitan usage, to *Pulcinella*, and at length designated the part of which *Puccio* had been the inventor, and which, to the present day, is the delight of the Neapolitans.

These two accounts equally prove that *Polichinello* is of comparatively modern origin, and posterior to *Pantaloön* and the other characters which we have described. A French writer, in allusion to this pedigree, with ludicrous gravity asks, "Have we not here a striking proof of the vanity of human affairs? Among the families that, from similarity of name or other circumstances, flatter themselves they are descended from princes or heroes, how few are there whose origin is as well traced as that of *Punch* or *Polichinello*!"

Hence we see that the genuine Neapolitan *Polichinello* was at first merely the

faithful representative, or rather the caricature, of a peasant of the canton of Acerra, in Campania. In the present day his costume consists of large white woollen drawers, a jacket of the same material, with large sleeves, fastened with a girdle of black leather, or a hair cord of that colour; this jacket is covered or ornamented with pieces of red cloth, cut in the shape of hearts, and sewed to it; at the bottom it is fringed with white or some colour. Around his neck this mimic actor wears a linen ruffle, and on his head a white woollen cap, terminating in a point, with a tassel of red wool; his face is three parts covered with a black mask, the nose of which is crooked and beaked like a bird's.

At Naples Pulcinella was, a few years since, and perhaps is still, the most amusing personage of the theatre which takes its name from San Carlino (for in Italy many theatres take their names from the neighbouring churches), but he is rarely the hero of the piece; he generally plays only a secondary part: formerly the pieces in which he was introduced were of a gay and grimacing cast; but, in the present day, sentimentality and pity have invaded even the theatre of Polichinello.

It is at the carnival that Pulcinella appears in the plenitude of his glory; he struts about with a bull's horn, which is his principal attribute, suspended from his girdle; and often holds it up to the ridicule of jilted lovers and jealous husbands; his double meanings are always gross, but more or less gay, according to the talent of the person who wears the mask. To one of the most celebrated of the Polichinelli, Tiberio Fiorillo, who went to Paris, and was known under the name of *Scaramuccia*, Moliere is said to be indebted for some of his best comic traits, as well as for many secrets of the scenic art. The actors of the old Italian Theatre were known to the public only by the names under which they appeared on the stage. The women were always called *Colombine*, *Coraline*, or *Camille*.

CORRESPONDENCE.

To the Editor of the Musical World.

SIR,—I am at all times most reluctant in obtruding myself on the notice of the public, but as the remarks contained in your journal are calculated to do me some injury, inasmuch as that they impeach my veracity, I have considered it necessary to inquire into the origin of the report; and I now find that the scheme to which you refer was submitted to the directors by my brother WILLIAM, formerly in the establishment of the late Mr. Mori. I need only appeal to your *love of truth*, to allow these few observations to occupy a space in your forthcoming number.—I am, Sir, yours, most respectfully,

41, New Bond-street, Nov. 20th, 1840.

CHARLES OLLIVIER.

REVIEW.

Services of the Church, arranged for the use of Congregations and Choirs, by James Stimpson, Organist of St. Andrews, Newcastle-upon-Tyne.

This is a kind of hand-book of chanting; and to say that it is the best publication of the kind, would be but small recommendation;—it is, in fact, the *only* practical work on chanting that even fully explains its author's intentions, and is therefore the only one which can be applied to a useful purpose. Mr. Stimpson has reprinted the whole of the Psalms, all the Canticles introduced in morning and evening service, the Creed of St. Athanasius, and all those parts of the occasional services of the church as are usually chanted; and these he has syllabically divided for chanting, to the best of his judgment, by means of a process at once novel, ingenious, and perfectly comprehensible. As we can most easily illustrate this method by quotation, we extract the first verse of the twenty-third psalm with Mr. Stimpson's marks;—

"The Lord | is · my | Shepherd : therefore | can · I | lack | nothing."

The explanation is as follows;—The single chant consists of seven bars, with a double bar after the third—(for a *double-chant* the process, of course, need only be repeated)—and the verse above quoted is correspondingly divided into seven portions, the places of the single bars of the chant being indicated by the mark | ,

that of the double-bar by the colon in the middle of the verse, and the termination of each half-bar of the chant by the inverted point (·). From this description the mode of chanting the quoted verse will be perfectly clear; the only irregularity occurs in the third division of the second part of the verse, which contains no inverted point indicative of the half-bar's place, and in which, therefore, the word "lack" must be sung to a whole bar of the chant.

We do not invariably agree with Mr. Stimpson as to the accentuation of the words, but except in a few instances, he is undoubtedly correct in this particular. There can be no doubt of the usefulness of such a work, thus admirably explicit in its directions; and if the beauty of its externals can add anything to its value, we may safely declare it to be the most exquisite specimen of typography and general getting-up, that ever came under our notice.

No. 21 of Wessel and Co's Series of Modern Bass Songs.

This number contains the magnificent *Bolero*, "Der Kriegselust ergeben," for *Tristan* in Spohr's *Jessonda*. The accompaniment is from the German piano-forte-score, and the English translation is well-adapted to the music.

Echo of the Opera. Wessel and Co's Series of Modern Overtures, arranged as piano-forte duets.

Nos. 1, 3, and 18, of this work, now before us, contain three of Spohr's finest overtures--those to *The Alchemist*, *Faust*, and *Macbeth*, which are very effectively and judiciously arranged.

MUSICAL INTELLIGENCE. METROPOLITAN.

DRURY-LANE THEATRE.—The musical wonder of France, the idol of the French people, the fondling of the French critics, the expelled of the French Conservatoire, the founder of *l'école romantique*, the protégé of Paganini, the essayist of the French journals, the terror of the French musicians, the husband of Miss Smythson, the extolled of Mr. Oury, the "too great genius,"—Hector Berlioz! is at length brought before the notice of the enlightened British public, and if they cannot understand his magnificent incomprehensibility, we incline to the opinion that the fault is not wholly theirs, and if they are not led away by the mad enthusiasm which has taken possession of their more inflammable neighbours, we should rather attribute it to their good living, which naturally renders them slow to take fire, than to their bad taste which renders them too easily misled. M. Berlioz's *ouverture fantastique*, *Les Francs Juges*, has been played at the Concerts d'Hiver during the week; and though this extraordinary concoction was attempted last season by the Società Armonica, that band not being on so large a scale, and the general feeling of the players being less pre-qualified to render it complete justice, we may say that we have not had a fair opportunity to judge of its merits till the present occasion, when the band being principally composed of Frenchmen, and the conductor having doubtless been present when it has been performed under the author's direction, we are likely to have a considerable smattering of his intentions.

The overture, *Les Francs Juges*, is to the last degree *fantastique*; a more unconnected assemblage of experiments, that scarcely bear the substance of ideas has never been seriously submitted to the public. It is intended to describe the sufferings of the prisoners of the Inquisition, the menaces of their judges, their sentence, their despair, their immolation; and to do it justice it possesses a very great deal of character, though we find it impossible to follow it through all these details. The clearest, and in our opinion the best part of the composition, is the introduction, where some melancholy wailing unrythmical phrases are broken in upon by bold and very striking passages on the brass instruments, in which some most effective, and sometimes some most novel combinations are employed. This is followed by an allegro, which, so far as we can discover, is without subject, without plan, without interest, and without effect; in this movement we can only see a concatenation of undeveloped ideas, and it appears to be written as a series of experiments of instrumentation; there is only one phrase

that deserves the name of a subject, which has the manner and triviality of the modern French tunes without any of the prettiness; towards the end is a march introduced by a very long crescendo, which so strongly reminds us of the opening of the finale of *Fidelio* that we should suppose that movement to have been intentionally copied, but are at a loss to imagine what the joyous exultations of the emancipated prisoners of *Don Pizarro* can have in common with the lamentations of the condemned victims of *Les Francs Juges*. It is impossible to form a notion of the author's intention in the construction of this very enterprising work; it begins and ends in F, but there is so long a stop in C minor and E flat as to make us entirely lose the feeling of the original key. There are many harmonic combinations that are not only incompatible with any laws we have met with, but so remarkably ugly in their effect that we should be very sorry to meet with any system of harmony that would account for them, and so render them available to other writers. The chief merit of the whole is the instrumentation, which, however, has more the effect of being a series of experiments than the result of knowledge previously obtained. We give the author every credit for striving after originality; but originality, if not founded upon nature, can never be beautiful, and we find nothing that is natural, and very little that is pleasing in the whole production: wherever a natural idea has presented itself to the author he has perverted it into something uncouth and disappointing.

And this is Hector Berlioz! this is the glorified through all Europe! the reputed successor of Beethoven, the inheritor of his genius, the heir to his fame! It is a daring thing to assert an opinion in defiance of the judgment of a whole people—critics, cognoscenti, and canaille; but whether we are more sensible or less sensitive than our Gallic neighbours, or whether from any other cause which it is not worth while here to conjecture, certain it is that we are infidels in the doctrine of M. Berlioz's divinity, and if there be any truth in Mr. Oury's often repeated assertion "that this prodigy has but one fault, namely that he has too much genius," we are glad to take refuge under the old axiom, "it requires as much talent to comprehend a great separate work as to conceive it," and we should feel proud in the possession of *sufficient* genius without aspiring to "too much" of that enviable endowment.

Lindpaintner's descriptive *Overture to the Tragedy of Faust* has also been given at this theatre. This is a trashy affair wholly unworthy of the immortal subject, and we consider it equally presumptuous of M. Lindpaintner to appropriate the title which has become identified with Spohr's beautiful opera, and to attempt the illustration of Goethe's magnificent poem.

There has also been a *melange* by Musard of old French airs, introducing "La Clochette," a popular air of the time of Henry the Third, a song composed by Clement Marot in the fifteenth century, a choral with ritournelle composed by Louis the Thirteenth, and a sarabande of the thirteenth century; which compilation has been well received.

PROVINCIAL.

[This department of the Musical World is compiled and abridged from the provincial press, and from the letters of our country correspondents. The editors of the M. W. are, therefore, not responsible for any matter of opinion it may contain, beyond what their editorial signature is appended to.]

MANCHESTER.—The *Cheetham Glee Club* held its third meeting on the 16th inst. The chair was occupied by Mr. G. E. Barker, and the vice-presidents were Messrs. John Middleton, jun. and Bridgeford. The chairman said, that the committee had prepared a selection of music for the evening, in honour of Mr. Bishop, to whom they had sent an invitation, but in consequence of that gentleman's presence being urgently required in the metropolis, he was unable to accept it; and, though they all had to regret his absence, they still had his genius with them, and he trusted they would all spend an harmonious and a happy evening. After opening with "Glorious Apollo," the first piece of the evening was Bishop's fine choral four-voice glee, "Breathe my harp," which was very ably sung by Messrs. Walton, S. Cooper, Clough, and James Isherwood. Webbe's "Swiftly from the mountain's brow" was next sung by Miss Hardman, Messrs. Barlow, Walton, and Isherwood, sen., who was greeted with a cordial welcome of plaudits. Then came another glee of Bishop's, upon whose rich and varied stores of vocal harmony the club had well and

wisely drawn large drafts for the evening's enjoyment. "Under the Greenwood tree," which is a glee full of merry loud-voiced joy, was ably sung by Messrs. Barlow, Walton, and the two Isherwoods. The next was Bishop's "Though he be now a gray, gray friar," sung with a nice attention to the gradations of harmonic light and shade, by Miss Graham, Mrs. Winterbottom, and Messrs. Cooper, Gale, and Sheldrick. Mrs. Winterbottom is a *débutante* here, and we have great pleasure in expressing, even thus early, a decided opinion that she will prove a valuable acquisition to the vocal corps of Manchester. Her voice is a pure contralto of great depth, firmness, roundness of tone and volume. Its compass is about two octaves, not ascending higher than about D. The first part closed with Bishop's chorus, "Allegiance we swear," which was sung with all the spirit so essential to its true expression, by Miss Graham and a full chorus. The second part opened with Bishop's "Give me a cup of the grape's bright dew," which was very well given by Mr. Walton and the chorus.—To it followed his fine glee, "Where art thou, beam of light?" Then followed Tom Cooke's splendid prize-glee, "Hohenlinden," sung by Messrs. Barlow, Walton, Clough, J. Isherwood, Graham, and chorus,—and very ably accompanied by Mr. Anthony.—The next was a new glee (at least in Manchester) of Bishop's, from a collection of Haynes Bayly's lyric poetry, with melodies composed or arranged by Bishop. It is for four voices; the subject consisting in the wild inquiries of a maniac girl on the beach, of some fishermen in a boat, if there are any tidings of her lost lover. The first line of the glee, "Are there tidings in yon vessel?" was sweetly sung by Miss Graham, Mrs. Winterbottom, and Messrs. Atcheson and Hughes. The plaintive wildness of the inquiry in the treble voices, with the deep clanging responses of the tenor and bass, have a singularly striking, wild, and original effect. It was loudly applauded.—Dr. Smyth's glee, "Haste, my boy," was sung with great animation and spirit, by Messrs. Heelis, Walton, Clough, and Sheldrick. Bishop's sextett, "Stay, prithee stay," was sung by Miss Hardman, Mrs. Henshaw, Messrs. Walton, Gale, and Hughes; accident causing the absence of the contralto voice.—The concert closed with Bishop's "Merry boys, away," sung with so much spirit by Misses Hardman and Graham, Mr. Walton, and a full chorus, that it was loudly and deservedly encoored.

The Manchester Choral Society gave a choral concert on the 19th inst. The concert opened with Pfeffel's anthem, "Jehovah, to thee be all the glory." After an opening bass solo, by Mr. Sheldrick, the choral anthem develops itself in a plain, sturdy, church style, which finds its way to the feelings; it went very well. Bühler's motet, "Jesu dulcis memoria," was one of the most satisfactory performances of the evening. Miss Graham sang the solo very sweetly, and with a firmness which much practice and great self-possession can alone give. Hummel's "Alma Virgo," from his *Offertorium*, was another fine piece. Miss Leach sang the solo very ably, and was deservedly applauded. The chorus went well, with great spirit and due precision. Mr. James Isherwood, at unusually short notice, undertook the solo "O God, have mercy upon me," from Mendelssohn's *St. Paul*. This fine composition was given by Mr. Isherwood with that care and attention which characterise all his performances. It was worthily applauded. Mozart's favourite motet, "O God! when thou appearest," closed the first part. The second part consisted of a selection from Dr. Crotch's oratorio of *Palestine*. It opened with the counter tenor solo (Mr. Barlow) and chorus, "'Reft of thy sons," which went very well. Mr. J. Isherwood gave the recitative, "Is this thy place," with great energy and spirit; and the air "Ye guardian saints!" was given with great taste and feeling, and was much and deservedly applauded. The next chorus, "O happy once," was given with great freedom and smoothness. The air (Mr. Sykes) and chorus, "But now thy sons," wanted only a little more strength and volume in the solo tenor. The air, "O Thou, their Guide," was well executed by Miss Hardman. She was loudly applauded. The quartett and chorus, "Be peace on earth," is a very delightful piece, and was given with much vigour of expression. The air, "No more your thirty rocks," was sung by Miss Graham with much fulness and clearness of voice. Miss Leach gave the recitative, "And should not Israel's sons," very clearly; and the effect of the words "Hark! white-robed crowds their deep hosannas raise," answered by the "hosanna" of the full chorus, was very good. After another solo and chorus, "And the hoarse flood," which had considerable merit, and the chorus, "Worthy the lamb," the concert, which appeared to give general satisfaction, closed with the "Hallelujah" chorus of the oratorio.

BIRMINGHAM.—The committee of the Mechanics' Institute here gave a concert in aid of its funds, on the 19th inst. The vocalists were Mme. Caradori Allan, Miss Hawes, Mr. Harrison, and Mr. Phillips. Mr. Hayward and Mr. Evans, were the principal instrumentalists. Caradori was in charming voice, and sang "Tyrant soon," "Jock o' Hazeldean," and a new song of Lover's, "Cuishmalacree," with infinite taste and spirit. She was most loudly applauded in the latter, and was encoored. Miss Hawes gave three of her own ballads. Mr. Harrison, of Lichfield, made a bold attempt in the scena from the *Son-*

nambula, "All is lost now," and succeeded most creditably. The recitative was beautifully given. This gentleman has a very pure tenor voice. Phillips sang with his usual taste. He was encoined in "Woman." Hayward discoursed most eloquent music on his violin. Altogether the concert was very good, and the hall was well filled.

WOLVERHAMPTON.—*Messrs. Hayward and Hay's Concert* took place on the 13th inst. Miss Hawes and Mr. Stretton, who were the vocalists on this occasion, made their first appearance in Wolverhampton. The former sang all her pieces, but more especially the ballad, "I'll speak of thee," with great taste, feeling, and musical judgment. In three out of four of her songs she was most deservedly and enthusiastically encored. Mr. Stretton possesses remarkable power of execution and a fine bass voice, and was encoined in Balfe's ballad, "Look forth, my fairest." Mr. Carte played beautifully on the flute, and exhibited, in a concertante with Mr. Hay on the pianoforte, all the beauties of which his charming instrument, in the hands of a good player, is capable. Mr. Hayward performed the pieces allotted to him in his usual brilliant and tasteful style. His second piece, the celebrated variations of Paganini on "Nel cor piu," is one of his most finished pieces, and was played in his best style. The accompaniments on the pianoforte, by Mr. G. Hay, were marked by that gentleman's usual good taste and exactness. We are sorry to say, that, owing to the unfavourable state of the weather, the concert was very thinly attended.

MISCELLANEOUS.

ALFRED DAY, whose novel theory of harmony has long excited the curiosity of certain members of the profession, is now engaged upon a treatise which will develop his very original ideas on the subject. The principles of this theory are founded on the harmonics of nature, and throw so new and strong a light on the science that, if the execution equal the conception of the work, we venture to predict it will have an important influence on the future study of music.

MR. BUNN has returned from Germany, where he has been negotiating for the German Opera at Drury-lane. His colleague, Herr Schumann, who will be stage-manager, is expected here in the spring, and the arrangements during the season will introduce every German singer of importance. With all our pride of nationality, we most earnestly wish this speculation success, for, however anxious for the cultivation of English opera, we cannot be blind to the advantages both to the student and to the public, of classical models efficiently brought forward, and are too glad of a counteraction to the ill effects from the magnificent performance of the insipid scum that is produced at Her Majesty's Theatre.

MME. DULCKEN AND MR. BENEDICT intend to give two concerts early this winter, and have prevailed on the committee of the Royal Academy of Music to grant them the services of the whole of the students now in that institution. This is a circumstance we cannot too highly deprecate. The right honourable the directors assume a command over the engagements of the pupils, which we deem highly essential to preserve the reputation of the Academy; but that they should assert that command to compel young ladies placed under their charge for instruction, to come before the public as chorus-singers, and the male pupils to fill up gratuitously the situations in an orchestra which should form a source of emolument to established professors, for the benefit of two concert-giving speculators, appears to us a matter for the utmost reproach, and we should not be surprised nor sorry to hear that the students refuse to comply with the unwarranted exaction.

MR. TEMPLETON AND MISS MARY-ANN AKINSON are fulfilling a short engagement at the Newcastle Theatre, which opened last week with the "English opera" of *Guy Mannering*, under the management of Mr. Ternan.

MR. BALFE is said to be making arrangements for the production of his two new operas, the one at the Theatre Italien, the other at the Opera Comique. This has gone the round of the newspapers, and for ourselves, we heartily wish him success in his negotiations, for we think nothing can do so much good for music in England as the establishment of a foreign reputation for our artists; but we must for the present be allowed to doubt the fact asserted, as we remember to have heard a similar statement from Mr. Balfe's own lips about this time last year, which has come to nothing but the present announcement. Mr. Balfe is

an admirable diplomatist, and we are inclined to attribute the whole report to a stroke of policy for keeping his name before the public.

MISS DELCY.—We understand that the father of this promising singer having at first expressed his willingness to give every facility for his daughter's engagement at Mr. Barnett's theatre, chose subsequently to throw difficulties in the way which rendered adjustment impossible, and has since been loud in his protestations that he "could not think of permitting his daughter to have anything to do with such an affair," and that he "wondered how the managers could have the impudence to ask it." This, if true, is a vast deal too bad for anything; but we abstain from all further comment until we shall have assured ourselves of the fact, after which we may have something more to say on the subject.

PRINCE PONIATOWSKI produced an opera at the Teatro alla Pergola in Florence, on the 11th ult., which was eminently successful, his highness having been *suoried* eight times during the performance. The principal characters were supported by Signori Ronconi and Musich, and Mme. Unger. This great master is said to have another immortal work in process of creation. The conjunction of the stars seems to propitiate the propagation of princely perpetrations; with this example of the splendid success of his serene contemporary so encouragingly before him, we do not wonder that H.R.H. Prince Albert should aspire to the composition of a grand opera, or, wanting the composing capability, should authorise the Lord Chamberlain to appoint any one for his deputy who would sell his brains to so unworthy a purpose.

SINGING ACADEMIES.—One of these institutions was opened on the 17th inst., at Willis's Rooms by Mr. T. Cooke and Mr. J. Bennett. One of the most desirable things for musical art in this country is a general cultivation of knowledge as to its principles and of such of the best points of its practice as can be attained by the amateur without any great amount of labour and expense. We think nothing more likely to promote this end than the establishment of academies in which people are taught to sing well at sight, while their taste in the use of their newly acquired power is judiciously directed;—from thence they may confidently proceed to join any of the numerous choral societies of the metropolis, where the constant habit of hearing and executing only the best music, must infallibly produce the best effects, on even those who, previously, had no notions of musical beauty beyond a waltz or quadrille. We also feel sure that no two men could be selected better qualified for such preceptive duties than Messrs. Cooke and Bennett.

NEW ORGAN.—The admirers of fine organs and organ-playing, may have a gratuitous treat of both at the manufactory of the Messrs. Gray, in the New Road, on Monday evening next, when Mr. Adams will perform on a beautiful instrument recently completed for St. Saviour's Church, Liverpool.

MR. BALFE.—*La France Musicale* has the following prodigious smack at us barbarous islanders:—"A young and already celebrated composer, Mr. Balfé, whose remarkable productions we have often noticed, is at this time in Paris. After the popular successes which he has obtained in England, Mr. Balfé comes to demand from France the consecration of his talent." At first sight we thought it a little too hard of *La France Musicale* to deny us the power of confirming the reputation of our own countrymen, but we have since taken a second thought about the matter. *La France* is perfectly right;—we have no taste for appreciating musical talent, and have proved the fact against ourselves, by our persevering patronage of the works of foreigners in preference to those of our own composers.

THE ADELPHI GLEE CLUB offers a prize for a glee to be contended for by the members. Mr. E. Taylor has supplied the words, which we have no doubt will be unblemished by any of those "freedoms of expression" which the professor so much deprecates in the old dramatists.

PRINCE ALBERT'S OPERA.—We have this moment received a communication tending to exonerate his highness from the charge of vanity so liberally, and apparently with such justice, imputed to him. We are informed on pretty good authority that the management of Covent-garden Theatre received a handsome *douceur* last year for withholding the piece, and that Mr. Limbird, of the Strand,

was paid the sum of 250 guineas for suppressing the publication of it. We shall take occasion to make inquiries respecting the particulars of these monetary transactions, and give the result to our readers in the next number.

It is the wisdom of a government to permit plays to the people, as it is the prudence of a carter to put bells upon his horses to make them carry their burdens cheerfully.—*Sir W. Davenant.*

MARTIALANA HARMONICA.—No. III.

" Prince Albert make an overture ! phoo, phoo !
 Cries a phlegmatic wit :
 " Victoria made *one* overture, 'tis true—
 The prince accepted it.
 His highness write an opera ! flam and flash !
 The royal opera-tive
 Only writes *notes* to Melbourne, for the cash
 John Bull is fain to give.
 Now, *apropos* of cash, though royal will
 May make base coinage pass—
 The artist's stamp gives currency—yet still
 The farthing is but brass.
 Your botanist well knows, that crafty care
 Makes fruitful e'en the barren—
 Such are the sickly weeds now brought to bear
 By nurseryman Macfarren."
 Poor G. A. M. ! let's hope such courtly deeds
 Are cash (not credit) bringers ;
 And we will pray that neither dross nor weeds
 May soil or prick thy fingers.

LIST OF NEW PUBLICATIONS.*

PIANOFORTE.			CLINTON.—Operatic Gems: overtures and airs from Tancredi and Gustavus, for one flute		
Mozart.—Figaro, arranged for four hands	Ever.				
Herold.—Overture to Zampa	Ditto.				
Paer.—Overture to Sargino	Ditto.				
Wilson, W.—Tic e toc; variations T. E. Purday.					
Neate, C.—Second Grand Duet, op. 33 (after a pianoforte quintet)	Wessel.				
Beethoven.—Arch-Duke Rudolph's fa- vorite March, from King Stephan (duet)	Ditto.				
Bibliothèque Classique, book 7, containing Spohr's Second Grand Symphony (duet)	Ditto.				
MISCELLANEOUS.			VOCAL. I		
Hummel.—Op. 19, Sonata, piano and flute	Wessel.		Grattann.—I arise from dreams of thee	Ever	
Liddesdorf.—Rondo on Themes by B.	Ditto.		Knight, J.—The homeward-bound T. E. Purday.		
			The black bottle (comic)	Ditto.	
			Christmas wants (comic)	Ditto.	
			Cooke, T.—Love in idleness; from Mid- summer Night's Dream	Cramer.	
			— Fairy lead them up and down ;		
			from ditto	Ditto.	
			Neate, C.—I loved her once; ballad	Ditto.	

New and Important Musical Publication.

WESSEL and CO. have just produced two numbers of the **BIBLIOTHEQUE CLASSIQUE**, edited by J. W. DAVISON:—Viz., SPOHR'S acknowledged orchestral chef d'œuvre, the **SYMPHONY** in D minor; and MENDELSSOHN'S celebrated **OTTETTO** in E flat. * MENDELSSOHN'S Quintet in A, and CHERUBINI'S Quartet in C will speedily appear. The object of this publication is to enable all amateurs and professors of music to become acquainted with the most esteemed **SYMPHONIES** and **QUARTETS**, &c., of the great masters (through the agreeable medium of **PIANOFORTE DUETS**), which have hitherto been exclusively confined to quartet players and subscribers to the Philharmonic.

WESSEL and Co. have just published as pianoforte duets, **MENDELSSOHN'S** overture to **LA BELLE MELUSINE**; ditto ditto **CAMACHO'S MARRIAGE**. And **MACFARREN'S** popular overture to **CHEVY CHACE**, now performing at the Princess's Theatre.

In addition to the above, the celebrated descriptive overture **LES FRANCS JUGES**, by **HECTOR BERLIOZ**, describing the horrors of **THE INQUISITION**, is in the press, and will appear in a few days, in **WESSEL and Co.'s** well known collection of overtures, **'THE ECHO OF THE OPERA.'**

* A new series of vocal compositions, entitled **'THE BRITISH VOCAL ALBUM,'** is in course of publication, and will shortly appear.

ORGAN PERFORMANCE.—GRAY'S ORGAN MANUFACTORY, 9, NEW ROAD, FITZROY SQUARE.

MR. ADAMS has kindly consented to PERFORM the following CLASSICAL SELECTION, on the ORGAN, built by GRAY, for ST. SAVIOUR'S CHURCH, LIVERPOOL, on MONDAY EVENING next, the 30th inst., commencing at SEVEN O'CLOCK:—

PART I.

- | | | |
|----|-------------------------------------|------------|
| 1. | | Extempore. |
| 2. | Recordare (Requiem)..... | Mozart. |
| 3. | Overture (occasional oratorio)..... | Handel. |
| 4. | Duetto (Interrupted Sacrifice)..... | Winter. |
| 5. | Overture (Le Nozze di Figaro)..... | Mozart. |
| 6. | | Extempore. |

PART II.

- | | | | |
|----|---|---------------------------|---------|
| 1. | { Part of the recitative 'Comfort ye' } | (Messiah)..... | Handel. |
| 1. | { Air 'Every valley'..... } | | |
| 2. | { Chorus 'And the glory of the Lord'..... } | | |
| 2. | Overture (Iphigenie en Aulide)..... | Gluck. | |
| 3. | | Extempore. | |
| 4. | { Air 'Liedt fiori'..... } | Winter. | |
| 4. | { Opening chorus of the 'Requiem' } | Mozart. | |
| 5. | The National Anthem..... | Treated extemporaneously. | |

The Instrument is on the German Scale, has Three Rows of Keys and a separate Pedal Organ.

Tickets of Admission, which are GRATUITOUS, and Programmes of the Performance, may be obtained by any Lady or Gentleman, giving his or her card of address, at the following places:—Messrs. Cramer and Co., 201, Regent-street; D'Almaine, Soho-square; George and Manby, Fleet-street; Monro and May, Holborn-bars; Novello, 69, Dean street, Soho; Z. T. Purday, Holborn; and Gray's Organ Manufactory, 9, New-road, Fitzroy-square.

LADIES' ACADEMY of VOCAL

HARMONY, WILLIS'S ROOMS, King-street, St. James's. Messrs. T. COOKE and J. BENNETT respectfully announce that this Academy, conducted on the system so much approved of last season, WAS OPENED for the instruction and practice of SINGING DUETS and other concerted music, on Tuesday, the 17th November. Juvenile Class.—Messrs. Cooke and Bennett have also made arrangements to receive an extra Class of young ladies, between the ages of six and twelve years, for instruction in the rudiments of singing and music in general. Quarterly tickets, for the Senior Class, Four Guineas; for the Juvenile Class, Three Guineas, paid in advance, to be had at 92, Great Portland-street, or 21, Charlotte-street, Portland-place, with any further particulars required. The academies are held in separate apartments at the above rooms, from half-past twelve till two o'clock on Tuesdays and Fridays. The quarter consists of twenty-four lessons.

Dedicated, by special permission, to His Royal Highness, Prince Albert,

HAYDN'S SEASONS.—A New

Edition, the words chiefly adapted from the Seasons of Thomson, by Edward Taylor, Esq., Gresham Professor of Music; the whole newly revised, with an Accompaniment for the Pianoforte, by W. H. Kearns. In four parts, each 10s. 6d., or complete, £1 11s. 6d.

C. Lonsdale, 26, Old Bond-street.

The Orchestral Parts, corresponding to the above edition, are published by J. Hedgley, 12, Ebury-street, Pimlico.

NEW PIANOFORTE & VOCAL

- | | | |
|---|---|----|
| Burgmüller's Rondo from La Chaste Suzanne | 3 | d. |
| Litolf's Réverie à la Valse | 3 | 0 |
| Meves' Fantasia on two Airs by Prince Albert | 3 | 0 |
| — Ah! mia Giulietta | 3 | 0 |
| Haslinger's Rondino on Strauss's Brüssler Spizzen Walz | 3 | 0 |
| Valentine's Vaga Luna, with variations | 2 | 6 |
| Welcome, sweet liberty; sung by Mme. Vestris | 2 | 0 |
| The crooked sixpence; ballad, by Mrs. Ouslow | 2 | 0 |
| I saw the smile forsake; ditto | 2 | 0 |
| And wilt thou soon forget me? ballad, by Miss Lydia Smith | 2 | 0 |
| Dear art thou to me; ditto ditto | 2 | 0 |
| Ah! farewell, bright hopes; ditto, by Mme. Stockhausen | 2 | 0 |

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